

# MAGASIN DE MUSIQUE.

N° 40

R A 164

La Brochure de cette Partition se trouve  
*Sont les brochures séparées à la lettre M.*

## PARTITION.

### MARIE.

Suivent avec la Partition — *Vingt* — parties séparées.

2. premier Violon

2. Second ~~alt.~~

alto.

1. Basse

2. contrebasse

2. cor.

2. flûtes

2. clarinettes

2. hautbois

1. Basson

1. trombone

1. trompette

1. timbales

---

20 parties

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**MARIE**

*Opéra comique en trois actes*

Paroles de M. S. de Lauzard

Membre de la Légion d'honneur

Mis en musique et édité

à Monsieur le Vicomte

**DE LA ROCHEFOUCAULT**

Maréchal de Camp du Roi

Chargé du Département des Beaux-Arts

P A R I S

**F. HEROLD.**

Représenté pour la 1<sup>re</sup> fois sur le Théâtre Royal de l'Opéra comique le 16 Mars 1896

Partition 80<sup>f</sup>

Parties séparées 80<sup>f</sup>

à Paris,

chez J. MEISSONNIER Editeur et M<sup>re</sup> de Rougemont, Rue d'Anjou 11 28

1896

1896



## PERSONNAGES.

LE BARON

LA BARONNE

ÉMILIE, leur fille

MARIE

ADOLPHE, jeune Officier

HENRI, son frère, Officier du même corps

GEORGES, vieux soldat

LUBIN, mécanicien

SUZETTE, sa femme

Villageois, Villageoises, Domestiques.

## ACTEURS.

M<sup>r</sup> HUET

M<sup>lle</sup> PAUL

M<sup>lle</sup> RIGAUT

M<sup>lle</sup> PRÉVOST

M. LAFFUILLADE

M. CHOLLET

M. GUIAUD

M. FÉRÉOL

M<sup>r</sup> BOULANGER

A 164

La Scène se passe en Suisse, à la campagne du Baron.

# MARIE

## OUVERTURE.



Allegro deciso. M<sup>or</sup>  $\text{♩} = 92$ .

1<sup>re</sup> Violon.

2<sup>e</sup> Violon.

Alto.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes  
en LA.

Cors en RÉ.

Trompettes  
en RÉ.

Bassons.

Trombonne.

Timballes.  
en RÉ.

Violoncelle.

Contre-Basse.

All. deciso.

M. J. 225.

A 164

Andante.  $\text{♩} = 65$ .

First system of musical notation, measures 1-10. The score is in 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). Dynamics include *pp* and *ppf*.

Second system of musical notation, measures 11-20. The score continues with complex rhythmic patterns. Dynamics include *pp*, *rall*, and *tempo*.

M. J. 223. *rall.* *tempo.* *pp*

First system of a musical score. It consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in alto clef with a C-clef. The fourth staff is in treble clef with a C-clef. The fifth and sixth staves are in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) is visible in the fifth staff.

Second system of the musical score, continuing from the first. It also consists of six staves with the same instrumentation. The music continues with similar note values and rests. Dynamic markings include 'f' (forte) in the first staff, 'fp' (fortissimo piano) in the second staff, and 'f' in the third staff. A 'Ct.' marking is present in the fourth staff. A 'p' marking is in the fifth staff. The system concludes with a double bar line and a 'ff' (fortissimo) marking in the first staff of the next system.

All. Moderato.  $\text{♩} = 120$ .

First system of the musical score, measures 1-4. The score is for a full orchestra. The top staff is the first violin, marked *pp*. The second staff is the second violin, also marked *pp*. The third staff is the viola, marked *pp*. The fourth staff is the cello, marked *pp*. The fifth staff is the double bass, marked *pp*. The sixth staff is the timpani, marked *pp*. The music is in 2/4 time, with a tempo of All. Moderato,  $\text{♩} = 120$ . The key signature has one sharp (F#).

Second system of the musical score, measures 5-8. The score continues with the same instruments. The top staff is the first violin, marked *pp*. The second staff is the second violin, marked *pp*. The third staff is the viola, marked *pp*. The fourth staff is the cello, marked *pp*. The fifth staff is the double bass, marked *pp*. The sixth staff is the timpani, marked *pp*. The seventh staff is the trumpet, marked *pp*. The eighth staff is the trombone, marked *pp*. The music is in 2/4 time, with a tempo of All. Moderato,  $\text{♩} = 120$ . The key signature has one sharp (F#).



First system of a musical score, measures 1-4. The score is for a full orchestra. The top staff is for the first violin, with a *cres.* marking. The second staff is for the second violin. The third staff is for the first flute, with a *Fl. et P. Fl.* marking. The fourth staff is for the oboe, with an *Ob.* marking. The fifth staff is for the clarinet, with a *Cl.* marking. The sixth staff is for the trumpet, with a *Tromp.* marking. The seventh staff is for the timpani, with a *Timb.* marking. The bottom staff is the bass line. The key signature has one sharp (F#). The tempo is marked *Allegro*. The first measure has a *pp* marking. The second measure has a *pp* marking. The third measure has a *pp* marking. The fourth measure has a *pp* marking.

Second system of a musical score, measures 5-8. The score continues from the first system. The top staff is for the first violin, with a *cres.* marking. The second staff is for the second violin. The third staff is for the first flute, with a *Fl.* marking. The fourth staff is for the oboe, with an *Ob.* marking. The fifth staff is for the clarinet, with a *Cl.* marking. The sixth staff is for the trumpet, with a *Tromp.* marking. The seventh staff is for the timpani, with a *Timb.* marking. The bottom staff is the bass line. The key signature has one sharp (F#). The tempo is marked *Allegro*. The fifth measure has a *pp* marking. The sixth measure has a *pp* marking. The seventh measure has a *pp* marking. The eighth measure has a *pp* marking.

Serrez un peu.

The musical score consists of 12 staves, organized into two systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems of six staves each. The first system includes a piano (p) and a forte (f) section. The second system includes a piano (p) and a forte (f) section. The notation is in G major and 2/4 time. The score is for a piano and a violin.

Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), and *ff* (fortissimo). The score also features various musical symbols such as notes, rests, and slurs.

This page of musical notation is a page from a piano score, featuring 12 staves. The notation is complex, with many sixteenth and thirty-second notes, often beamed together in groups. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamic markings such as *ff* (fortissimo), *fp* (fortissimo piano), and *loco.* (loco). There are also markings for *8va* (octave up) and *8va* (octave down). The notation is written in a style typical of early 20th-century piano music, with a focus on rhythmic complexity and dynamic contrast. The page number 7 is visible in the top right corner.

pizzic  
 M.I. 225.

This page of musical notation consists of 14 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *arco* (arco) and *pizzic.* (pizzicato). The notation is written in a key signature of one sharp (F#) and a time signature of 2/4.

The first staff begins with a *pp* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *pp* dynamic. The sixth staff has a *pp* dynamic. The seventh staff has a *pp* dynamic. The eighth staff has a *pp* dynamic. The ninth staff has a *pp* dynamic. The tenth staff has a *pp* dynamic. The eleventh staff has a *pp* dynamic. The twelfth staff has a *pp* dynamic. The thirteenth staff has a *pp* dynamic. The fourteenth staff has a *pp* dynamic.

The notation is written in a key signature of one sharp (F#) and a time signature of 2/4. The piece is in a minor key, as indicated by the key signature.

This page of musical notation consists of 12 staves, likely representing a string quartet. The notation includes various dynamics and articulations:

- Staff 1:** Dynamics include *fp*, *pp*, *cres.*, and *dim*.
- Staff 2:** Dynamics include *f* and *cres.*
- Staff 3:** Dynamics include *f*, *cres.*, and *pp*.
- Staff 4:** Dynamics include *fp*, *fp*, and *fp*.
- Staff 5:** Dynamics include *fp*, *p*, and *p*.
- Staff 6:** Dynamics include *p*, *fp*, *p*, *cres.*, and *cres.*
- Staff 7:** Dynamics include *f*, *fp*, *fp*, and *fp*.
- Staff 8:** Dynamics include *fp*, *f*, and *fp*.
- Staff 9:** Dynamics include *fp*, *fp*, and *fp*.
- Staff 10:** Dynamics include *fp*, *fp*, and *fp*.
- Staff 11:** Dynamics include *fp*, *fp*, and *fp*.
- Staff 12:** Dynamics include *fp*, *fp*, and *fp*.

The notation also includes various articulations such as *pizzic.* (pizzicato), *arr.* (arpeggio), and *cres.* (crescendo).

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include 'cres.' (crescendo), 'ff' (fortissimo), and 'p' (piano). There are also markings for 'Bis.' and 'C. la C.B.'. The notation is complex, with many beamed notes and slurs, suggesting a fast and intricate piece of music. The page is numbered '21' in the top left corner.



This page contains a musical score with 14 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *ff* (fortissimo) are present on several staves. The score is organized into measures by vertical bar lines. The bottom three staves include a bass line with a double bar line and repeat signs, suggesting a section that is repeated. The overall style is characteristic of late 19th or early 20th-century musical notation.

This image shows a page from a musical score, likely for a symphony or opera. The score is written on multiple staves, including woodwinds, strings, and a vocal line. The notation is complex, featuring many notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a section labeled "Cancion 2da Voz" (Song 2nd Voice) and a section labeled "Cancion 1ra Voz" (Song 1st Voice). The dynamic markings include "ff" (fortissimo) and "f" (forte). The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.



M.J. 223.

Musical score page 17, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The notation is dense, with many notes and rests. There are several dynamic markings: *pp* (pianissimo) on the 5th staff, *p* (piano) on the 6th, 7th, 8th, 9th, and 10th staves, and *f* (forte) on the 11th and 12th staves. There are also markings for *arco* (arco) and *pizzic* (pizzicato). The notation is in a standard musical notation style with a treble and bass clef for the staves.

Musical score for a string quartet, featuring 12 staves. The notation includes various dynamics and articulations:

- Staff 1 (Violin I):** *ff*, *pp*, *cres.*, *dim.*, *pp*, *fff*
- Staff 2 (Violin II):** *fz*, *cres.*, *dim.*, *ff*
- Staff 3 (Violin III):** *fz*, *cres.*, *dim.*, *ff*
- Staff 4 (Violin IV):** *ff*, *pp*, *p*
- Staff 5 (Viola):** *ff*, *ff*, *pp*, *cres.*
- Staff 6 (Cello):** *fz*, *p*
- Staff 7 (Double Bass):** *ff*, *pp*, *p*
- Staff 8 (Violin I):** *ff*, *pp*, *cres.*, *dim.*, *pp*
- Staff 9 (Violin II):** *fz*, *cres.*, *dim.*, *pp*
- Staff 10 (Violin III):** *fz*, *cres.*, *dim.*, *pp*
- Staff 11 (Violin IV):** *ff*, *pp*, *p*
- Staff 12 (Viola):** *ff*, *pp*, *cres.*, *dim.*, *pp*
- Staff 13 (Cello):** *ff*, *pp*, *p*
- Staff 14 (Double Bass):** *ff*, *pp*, *p*
- Staff 15 (Violin I):** *ff*, *pp*, *cres.*, *dim.*, *pp*
- Staff 16 (Violin II):** *fz*, *cres.*, *dim.*, *pp*
- Staff 17 (Violin III):** *fz*, *cres.*, *dim.*, *pp*
- Staff 18 (Violin IV):** *ff*, *pp*, *p*
- Staff 19 (Viola):** *ff*, *pp*, *cres.*, *dim.*, *pp*
- Staff 20 (Cello):** *ff*, *pp*, *p*
- Staff 21 (Double Bass):** *ff*, *pp*, *p*

Additional markings include *arco* and *pizzic.* (pizzicato).

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *pp*, *f*, and *arco*. The instruments listed include Flute (Fl.), Piccolo Flute (p<sup>te</sup> Fl.), Clarinet (Cl.), Trumpet (Tromp.), Trombone (B<sup>on</sup>), Timpani (Timb.), Violoncello (Vcllo), and Violin (Vln). The score is written in a major key and 4/4 time. The page number 19 is visible in the top right corner.

musical score page, 20 staves, key signature of one sharp (F#), time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "cresc:" marking. The second staff has a "cresc:" marking. The third staff has a "cresc:" marking. The fourth staff has a "cresc:" marking. The fifth staff has a "cresc:" marking. The sixth staff has a "cresc:" marking. The seventh staff has a "cresc:" marking. The eighth staff has a "cresc:" marking. The ninth staff has a "cresc:" marking. The tenth staff has a "cresc:" marking. The eleventh staff has a "cresc:" marking. The twelfth staff has a "cresc:" marking. The thirteenth staff has a "cresc:" marking. The fourteenth staff has a "cresc:" marking. The fifteenth staff has a "cresc:" marking. The sixteenth staff has a "cresc:" marking. The seventeenth staff has a "cresc:" marking. The eighteenth staff has a "cresc:" marking. The nineteenth staff has a "cresc:" marking. The twentieth staff has a "cresc:" marking. The score also includes dynamic markings such as "ff" (fortissimo) and "f" (forte). The word "Serrez" is written above the first staff. The word "cresc." is written below the first staff. The word "ff" is written below the first staff. The word "f" is written below the first staff. The word "cresc." is written below the second staff. The word "ff" is written below the second staff. The word "f" is written below the second staff. The word "cresc." is written below the third staff. The word "ff" is written below the third staff. The word "f" is written below the third staff. The word "cresc." is written below the fourth staff. The word "ff" is written below the fourth staff. The word "f" is written below the fourth staff. The word "cresc." is written below the fifth staff. The word "ff" is written below the fifth staff. The word "f" is written below the fifth staff. The word "cresc." is written below the sixth staff. The word "ff" is written below the sixth staff. The word "f" is written below the sixth staff. The word "cresc." is written below the seventh staff. The word "ff" is written below the seventh staff. The word "f" is written below the seventh staff. The word "cresc." is written below the eighth staff. The word "ff" is written below the eighth staff. The word "f" is written below the eighth staff. The word "cresc." is written below the ninth staff. The word "ff" is written below the ninth staff. The word "f" is written below the ninth staff. The word "cresc." is written below the tenth staff. The word "ff" is written below the tenth staff. The word "f" is written below the tenth staff. The word "cresc." is written below the eleventh staff. The word "ff" is written below the eleventh staff. The word "f" is written below the eleventh staff. The word "cresc." is written below the twelfth staff. The word "ff" is written below the twelfth staff. The word "f" is written below the twelfth staff. The word "cresc." is written below the thirteenth staff. The word "ff" is written below the thirteenth staff. The word "f" is written below the thirteenth staff. The word "cresc." is written below the fourteenth staff. The word "ff" is written below the fourteenth staff. The word "f" is written below the fourteenth staff. The word "cresc." is written below the fifteenth staff. The word "ff" is written below the fifteenth staff. The word "f" is written below the fifteenth staff. The word "cresc." is written below the sixteenth staff. The word "ff" is written below the sixteenth staff. The word "f" is written below the sixteenth staff. The word "cresc." is written below the seventeenth staff. The word "ff" is written below the seventeenth staff. The word "f" is written below the seventeenth staff. The word "cresc." is written below the eighteenth staff. The word "ff" is written below the eighteenth staff. The word "f" is written below the eighteenth staff. The word "cresc." is written below the nineteenth staff. The word "ff" is written below the nineteenth staff. The word "f" is written below the nineteenth staff. The word "cresc." is written below the twentieth staff. The word "ff" is written below the twentieth staff. The word "f" is written below the twentieth staff.



This page of musical notation, page 21, contains ten staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The word "ensemble." is written on the third staff. The dynamic marking "ff" (fortissimo) appears on the eighth staff. The dynamic marking "f" (forte) appears on the tenth staff. The dynamic marking "ff" (fortissimo) appears on the tenth staff.

ensemble.

ff

f

ff

This page of musical notation consists of ten staves. The first five staves are for the right hand, and the last five are for the left hand. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is characterized by dense, rapid sixteenth-note passages, often grouped in beams. Dynamic markings include *ff* (fortissimo) at the beginning of the first staff and in the middle of the fifth staff. There are also *p* (piano) markings at the end of the first and fifth staves. The notation includes various articulations such as slurs, accents, and staccato marks. The overall texture is highly rhythmic and technically demanding.

A page of musical notation for a piano score. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure of the first staff contains a complex, dense cluster of notes. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a bass clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'ff'. The page is numbered '17' in the bottom right corner.

29  
24

Sciez le mouvement.

The image shows a page of musical notation, likely for a piano. The page is numbered 29 and 24 in the top left corner. The title "Sciez le mouvement." is written below the numbers. The notation consists of several staves, including a grand staff (treble and bass clefs) and individual staves for various instruments or voices. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also some handwritten annotations, including a large "S" and some illegible scribbles. The page is divided into measures by vertical bar lines.

This page of musical notation is for a 12-part ensemble. The staves are arranged in two systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff in the top system features a complex, rapid melodic line. The other staves in the top system have more sparse, rhythmic notation. The bottom system of staves contains more rhythmic and harmonic notation. Dynamic markings such as *ff* (fortissimo) and *ff* > (fortissimo accent) are present throughout the score. The notation is written in a standard musical notation style with a key signature of one sharp (F#).

This image shows a page of musical notation, likely a score for a piano. The notation is dense, featuring multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as 'ff' (fortissimo) and 'rit.' (ritardando) are visible. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The overall style is characteristic of late 19th or early 20th-century musical notation.

*au niveau.*

27

scree.

*ff*

*ff*

*ff*

8<sup>va</sup>

8<sup>va</sup>

lento.

*ff*

*ff*

*ff*

*ff*

*ff*

scree.

*ff*

This page contains ten staves of musical notation for a percussion ensemble. The notation is written in a single system, with each staff representing a different part of the ensemble. The staves are labeled as follows:

- Staff 1: *battues* (with *FF* dynamic)
- Staff 2: *battues* (with *FF* dynamic)
- Staff 3: *battues* (with *FF* dynamic)
- Staff 4: *battues* (with *FF* dynamic)
- Staff 5: *battues* (with *FF* dynamic)
- Staff 6: *battues* (with *FF* dynamic)
- Staff 7: *battues* (with *FF* dynamic)
- Staff 8: *battues* (with *FF* dynamic)
- Staff 9: *battues sec.* (with *FF* dynamic)
- Staff 10: *battues* (with *FF* dynamic)

The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings (*FF*) and articulation marks (accents) throughout the score. The page number 46 is visible in the bottom right corner.



## MARIE.

## ACTE PREMIER.

## N° 1.

## INTRODUCTION:

## QUINTETTO et CAVATINE.

Allegro deciso. Mètr.  $\frac{2}{4}$  = 100.1<sup>re</sup> Violon.2<sup>e</sup> Violon.

Alto.

Flûtes.

Haut-bois.

Clarinettes  
en SI b.

Cory en FA.

Bassons.

EMILIE.

La BARONNE.

HENRI.

ADOLPHE.

Le BARON.

Violoncelle et  
Contre-Basse.

Emil.

C'est donc ce soir qu'il m'en engage deux cœurs épris d'attendre à mourir je

la B. 1<sup>re</sup>

C'est donc ce soir qu'il m'en engage deux cœurs épris d'attendre à mourir tu

le B. 2<sup>e</sup>

C'est donc ce soir qu'il m'en engage deux cœurs épris d'attendre à mourir tu

Fl.

Ob.

Cl.

Fg.

Vn.

Vn.

Vla.

Vla.

Cb.

puis goûter le doux pré-sage du vrai bon-heur en ce beau jour

peux goûter le doux pré-sage du vrai bon-heur en ce beau jour machéreen-fant

peux goûter le doux pré-sage du vrai bon-heur en ce beau jour

1<sup>re</sup>

2<sup>e</sup>

3<sup>e</sup>

4<sup>e</sup>

5<sup>e</sup>

6<sup>e</sup>

7<sup>e</sup>

8<sup>e</sup>

9<sup>e</sup>

10<sup>e</sup>

11<sup>e</sup>

12<sup>e</sup>

13<sup>e</sup>

14<sup>e</sup>

15<sup>e</sup>

16<sup>e</sup>

17<sup>e</sup>

18<sup>e</sup>

19<sup>e</sup>

20<sup>e</sup>

21<sup>e</sup>

22<sup>e</sup>

23<sup>e</sup>

24<sup>e</sup>

25<sup>e</sup>

26<sup>e</sup>

27<sup>e</sup>

28<sup>e</sup>

29<sup>e</sup>

30<sup>e</sup>

31<sup>e</sup>

32<sup>e</sup>

33<sup>e</sup>

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78<sup>e</sup>

79<sup>e</sup>

80<sup>e</sup>

81<sup>e</sup>

82<sup>e</sup>

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Fl.  
ob.  
Cl.  
F.  
B.

quel jour de la te tout nous an non - ce le bon heur Qui pour la

Fl.  
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no, ce tout sa pre - te Dès long tems A - dolphe a mon

cresc.

cresc.

8<sup>va</sup>

cresc.

cresc.

cresc.

pp

pp

cœur tout nous an - non - ce le bonheur écoutez j'entends sa voi -

tout nous annonce le bonheur ouïe bonheur

tout nous an - non - ce le bonheur tout v' annonce le bonheur

tutti

cresc.

G.B.

Fl. 8<sup>va</sup>

Ob.

Cl.

C<sup>ra</sup>

Emil. *pp*  $\frac{2}{5}$  *pp*  $\frac{2}{5}$  *pp*  $\frac{2}{5}$  *pp*  $\frac{2}{5}$  *pp*  $\frac{2}{5}$

tu - re que de car tons pour sa fu - tu - re qu'il est ga,

avec vi - les - se il en des cend

Fl. 8<sup>va</sup> loco.

Cl.

C<sup>ra</sup>

Emil.

il qu'il est ga, lant Oh! les voi là tous deux mon

et re vient il a - vec son frè - re

*p*

res.

res.

[illegible]





- ga - ge deux cœurs é - pris . d'un tendre a - mour je  
 - ga - ge deux cœurs é - pris d'un tendre a - mour tu  
 c'est donc ce soir qu'himen en ga ge deux cœurs é pris d'un tendre amour deux cœurs é pris d'un tendre a -  
 - ga - ge je vais la per - dre sans re - tour tout  
 - ga - ge deux cœurs é pris d'un tendre a - mour tu

puis goûter le doux pré-sa-ge du vrai bon-heur en ce beau jour

peux goûter le doux pré-sa-ge du vrai bon-heur en ce beau jour

mour fut-il ja-mais plus doux pré-sa-ge pour un hymen ah quel beau jour

leur parait d'heureux pré-sa-ge hé-las pour moi quel tris-te jour hé-

peux goûter le doux pré-sa-ge du vrai bon-heur en ce beau jour tutti.

pizzic.

pizzic.

tutti.

8<sup>va</sup> *lucio*  
*à 8.*  
*pp*  
 Henri.  
 Adol.  
 Voyez vous toutes ces capotilles au quel ma  
 las j'en vois point Ma rie aujourd'hui qu'elle souffri ra!  
 En.  
 arco.  
 pp  
 Enil.  
 Henri.  
 (avec grace)  
 J'es pe re qu'il se forme ra  
 ri vous aurez la il n'entend rien aux toi lettes  
 c'est  
 p  
 pp arco.

moi qui pour v'être uti - le ai parcou - rue toute la vil - le et toujours toujours sur mes pas mon

*pp*

Votre frère disait tout bas votre frè.re disait tout bas?

Votre frè.re disait tout bas votre frè.re disait tout bas?

frère me disait tout bas mon frè - re me disait tout bas

*L. Kater.*

Votre frère disait tout bas votre frè.re disait tout bas?

Andante:  $\text{♩} = 80$ .

Henri mezza voce:

Une robe légè - re, d'une entière blancheur au chapeau de ber - gè - re

de nos bois u - ne fleur ah telle est la pa - ru - re dont je suis en - chan -

à tempo.

Musical score for the first system. The vocal part (soprano and tenor) and piano accompaniment are shown. The piano part includes a crescendo and a first ending marked "1<sup>re</sup>". The lyrics are: "et toujours la nature embellit la beauté ou toujours la nature embellit".

à tempo.

Musical score for the second system. The vocal part continues with the lyrics: "lit embellit la beauté crois-tu donc que mon Emili e puisse". The piano part includes a first ending marked "1<sup>re</sup>" and a section marked "lento".

de - venir plus jo - li - e que ces plu - mes et ces bi - joux cette cein - ture en bro - de

- ri - e cet - te belle écharpe d'Als - e rendent ja - mais ses traits plus doux non

Musical score for the first system. It consists of ten staves. The first five staves are for the vocal part, and the last five are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in French.

non c'est une chi.mè.re c'est u . . . . ne chi.mè.re non non u.ne robe le.gè.re

Musical markings include *loco.* above the fifth staff and *MEZZA VOCE.* above the eighth staff. Dynamics include *p* (piano) at the beginning of the piano part and *f* (forte) at the end of the vocal part.

Musical score for the second system. It consists of five staves for the vocal part and five for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The lyrics continue from the first system.

d'une entière blan cheur un chapeau de ber.gè.re de nos bois une fleur

The piano part continues with a steady accompaniment. The vocal part concludes with a final note on the fifth staff.



rall. a tempo.

ah telle est la pa- re dont je suis enchan- té et toujours la na- ture embellit la beau- té

rall. a tempo.

qui toujours la na- ture embellit embellit la beauté

lento.

M. J. 225.

Allegro.

Allegro.

Ennui. Récit. Adolphe. Emilie. Recit.

Voilà donc vos discours? Oui ma chère Ennui, lie Eh bien ch bien ch bien plus de coquette

Suivez.

Tempo

17

pp

p

p

p

p

p

Tempo. a

p

ri - e mais seulement je vais en prie ah permettez-moi d'aller voir la robe qu'il me faut ce soir... Venez ve

Henri

p

M. J. 625.

Col Canto.

*ritenu*

c'est donc ce soir qu'hymen en ga - ge deux cœurs é - pris

allons a lous tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - pris

de vous al - lez tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - pris

allons a lous tout voir c'est donc ce soir que je m'en ga - ge je vais la per

allez a lous tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - pris

Col canto.

d'un tendre a - mour je puis goûter le doux pré sa - ge  
 d'un tendre a - mour tu peux goûter le doux pré sa - ge  
 pris d'un tendre a - mour deux cœurs é - pris d'un tendre a - mour fut-il ja -  
 - dre sans re - tour tout leur parait d'heureux pré sa - ge  
 d'un tendre a - mour tu peux goûter le doux pré sa - ge

8<sup>va</sup>

V<sup>h</sup>

C-B

Serez.

ff

ff

la 1<sup>e</sup> avec le 1<sup>er</sup> V.la 2<sup>e</sup> avec le 2<sup>e</sup> V.

ff

ff

ff

ff

ff

Serez

ff

f

du vrai bon - heur en ce beau jour pour un hy - men

du vrai bon - heur en ce beau jour pour un hy - men

mais plus doux pré sage pour un hymen ah quel beau jour pour un hy - men

hé - las pour moi quel tris - te jour hé - las pour moi

du vrai bon - heur en ce beau jour pour un hy - men

mais.

ff cres.

8<sup>va</sup> loco 8<sup>va</sup>

*ff* *ff*

*ff* *ff*

*ff*

*ff*

*ff*

ah quel beau jour ah quel beau jour pour un hy - men ah quel beau

ah quel beau jour ah quel beau jour pour un hy - men ah quel beau

ah quel beau jour ah quel beau jour pour un hy - men ah quel beau

quel tris - te jour quel tris - te jour hé - las pour moi quel tris - te

ah quel beau jour ah quel beau jour pour un hy - men ah quel beau

*cresc.*

jour ah quel beau jour pour un hy - men ah quel beau  
 jour ah quel beau jour pour un hy - men ah quel beau  
 jour ah quel beau jour pour un hy - men ah quel beau  
 jour quel tris - te jour hé - las pour moi quel tris - te  
 jour ah quel beau jour pour un hy - men ah quel beau

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of 12 staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It begins with a forte (f) dynamic marking. The second staff is a bass clef with a key signature of one flat and a time signature of 4/4. The third staff is a treble clef with a key signature of one flat and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The fifth staff is a treble clef with a key signature of one flat and a time signature of 4/4. The sixth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The seventh staff is a treble clef with a key signature of one flat and a time signature of 4/4. The eighth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The ninth staff is a treble clef with a key signature of one flat and a time signature of 4/4. The tenth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The eleventh staff is a treble clef with a key signature of one flat and a time signature of 4/4. The twelfth staff is a bass clef with a key signature of one flat and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "jour." is written on the eighth staff.

jour.  
 jour.  
 jour.  
 jour.  
 jour.



# N<sup>o</sup> 2. COUPLETS.

(Georges? Général? bonsoir, merci.) LUBIN et SIZETTE.

Moderato Mètr. — 84.

1<sup>re</sup> Violon.

2<sup>e</sup> Violon.

Alto.

Flûte.

Clarinette  
en LA.

Cors en LA.

Bassons.

Violoncelle et  
Contre Basse.

Fl.<sup>I</sup> Fl.<sup>II</sup>

Cl.

Bass.

J'entends je crois la chansonnette et de Lu bin et de Li sette

cres. pp

cres. pp

Fl.<sup>I</sup> Fl.<sup>II</sup>

Cl.

Bass.

J'entends je crois la chansonnette et de Lu bin et de Li sette

pp

8

Fl.

Cl.

C.

B<sup>ss</sup>

Suzette 1<sup>er</sup> Couplet dans la coulisse.

Ba-te lier dit Li-set, te je voudrais pas ser l'eau mais je suis bien pa-ré, te pour

Suzette 2<sup>e</sup> Couplet. en scène.

je n'en vais chez mon pé, re dit Li-sette à Co-lin ch bien croistu ma chère qu'il

Suzette 3<sup>e</sup>

5<sup>e</sup> Couplet à 2.

Tou-jours dans son ba-teau des

Lubin

A-près le ma-ri-a-ge Co-lin fut le plus sage

V<sup>ll.</sup>

C. B<sup>ss</sup>

8

segue. tempo. *pp*

rall. tempo

*pp* rall. *pp*

Le bateau parait.

pay-er le ba-teau Col-lin dit à la bel-le ve-nez ve-nez tou-jours ve-nez ve-

rallent. tempo.

m'ac-cor-de ta main ah ré-pon-dit la bel-le o-sez o-sez tou-jours o-sez o-

mari-s du ha-meau il ré-pé-ta tou-jours il ré-pé-

avec grâce

à sa chan-son fi-dè-le

rall. tempo.

rall. tempo.

*pp*

The musical score consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The lyrics are written below the vocal staves.

Lyrics:  
 - nez ton - - jours et vo, gue la na, cel - le qui por, te mes a, mours et vo, gue la na,  
 - sez ton - - jours et vo, gue la na, cel - le qui por, te mes a, mours et vo, gue la na,  
 - ta ton - - jours et vo, gue la na, cel - le qui por, te mes a, mours et vo, gue la na,  
 et vo - - gue et vo, gue la na, celle qui por -

Segue.

*ppp* *ppp* *ppp* *ppp*

cel - le qui por-te mes a-mours et vo-gue la na-cel - le qui por - - - te

cel - le qui por-te mes a-mours et vo-gue la na-cel - le qui por - - - te

cel - le qui por-te mes a-mours et vo-gue qui por - - - te

cel - le qui por-te mes a-mours et vo-gue la na-cel - le qui por - - te

marque

Segue.

Serrez la ritournelle.

The musical score is written for voice and piano. The piano part consists of several staves, with the bass line being particularly active, featuring continuous sixteenth-note patterns. The vocal part is represented by four staves, each with the lyrics "mes a-mours." written below it. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *pizzic.* (pizzicato). A section of the piano part is marked "C. le C. B." and "Serrez." (tighten). The score concludes with a *pizzic.* marking.

1<sup>re</sup> et 2<sup>e</sup> fois. 3<sup>e</sup> fois.

*FF*

*arco*

*FF*

*FF*

*1<sup>re</sup> H*

*Cl. a2.*

*C<sup>2</sup>*

*B<sup>1</sup>*

*p*

*2<sup>e</sup> COTILET.*

*Je*

*Lubin.*

*3<sup>e</sup> COTILET.*

*A p*

*arco*

*arco*

*arco.*

*arco*

*1<sup>re</sup> et 2<sup>e</sup> fois. 3<sup>e</sup> fois.*

M. J. 227.



# N<sup>o</sup> 5.

## ROMANCE.

(A moi M<sup>r</sup> le Comte? qu'avez vous à me dire?) ADOLPHE.

Andante ♩ = 158.

1<sup>re</sup> Violon.

2<sup>d</sup> Violon.

Alto.

Flûte.

Clarinette  
en UT.

Cors en UT.

ADOLPHE.

Violoncelle et  
Contre-Basse.

The musical score is written for a full orchestra and a solo voice. The tempo is marked 'Andante' with a metronome indication of 158 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The instruments listed on the left are: 1<sup>re</sup> Violon., 2<sup>d</sup> Violon., Alto., Flûte., Clarinette en UT., Cors en UT., ADOLPHE., Violoncelle et Contre-Basse. The vocal line for Adolphe is written in a single staff, with lyrics in French. The lyrics are: 'L'écle pars de main il faut quitter Ma ri e loin de ces lieux pré xi le mon des tin ah di tes 2<sup>e</sup>cle pars de main et comme en notre en laur ce un seul instant égar nez moi vo tre main et qu'un a'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

amiez; *cres.*  
 marqué *cres.*  
 8<sup>e</sup> *cres.* *loco.*  
*cresc.* *cresc.*  
 animez un peu: *cresc.* *pp* *f*  
 moi mon cœur vous en supplie que vous serez à jamais notre a - mi c je pars de main je pars  
 dieu de ten - dre con - fi - ance vieu a doucir les ennuis de l'ab - sen - ce je pars de main je pars

2<sup>e</sup> fois.  
 Cœur de l'âme *ff* *pp*  
 Cœur de l'âme *ff* *pp*  
 2<sup>e</sup> fois.  
 de main.  
 de main.  
 8<sup>e</sup> fois.

N<sup>o</sup> 4.

(Avec vos manières de politesse à la glace.) AIR.

ÉMILIE et à la fin MARIE et ADOLPHE.

Récitatif: Allegro. Mètre  $\frac{2}{4}$  = 96.1<sup>er</sup> Violon2<sup>d</sup> Violon

Alto.

ÉMILIE

Violoncelle et

Contre Basse.

Récit.

A vos airs de froi

ff

p

ff

p

Plus lent.

p

p

Clarinettes en ut.

Corns en ré.

qui donc a pu troubler votre a-mi-tié si ten-dre

Musical score for the first system. It includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The vocal melody is written in the fifth staff, starting with the lyrics "Quand loin de nous pour la pa- tri - e vous com bat,". The music is in 2/4 time and features a key signature of one sharp (F#). Dynamics include piano (p) and piano fortissimo (p<sup>ff</sup>).

Quand loin de nous pour la pa- tri - e vous com bat,

Musical score for the second system. It continues the piano accompaniment and vocal melody from the first system. The vocal melody includes the lyrics "tiez vous combat tiez a - vec va- leur ah combien la pauvre Ma- ri - e pria it le". The music continues in 2/4 time with a key signature of one sharp. Dynamics include piano (p), piano fortissimo (p<sup>ff</sup>), and fortissimo (ff).

tiez vous combat tiez a - vec va- leur ah combien la pauvre Ma- ri - e pria it le

ff M. J. 223. ff

oh.  
cl.  
ciel a - vec ar. deur al com - bien la pauvre Ma. ri. e priait le ciel a - vec ar.  
C. B. V.<sup>la</sup>

cres. pp  
animé.  
C. B. le 2<sup>e</sup> V.<sup>la</sup> a l'unis.  
ob. pp  
pp  
animé  
f  
cres. espressio.  
animé.  
- deur priait le ciel priait le ciel - avec ar. deur et quand une fiè. vre bru.  
V.<sup>la</sup> tutti

lan - te me-na- ça tes jours préci- eux ah quel- le douleur ac- ca.

*cres.*

*pp*

blan - te A - dol- phem montrait nos yeux ah quelle douleur ac- ca. blante A.

*cres.*

*mf*

*pp*

*ppp*

tempo.

dimin. rall.

dimin. rall.

dimin. *pp* rall.

*pp* *rall.* tempo.

dol. phe montrait a nos yeux ô mes amis — rence en notre jeune â - ge

dimin. *pp* *pp* pizzic.

ay-ons un même cœur et parlons le lan- ga - ge d'un frère et d'une

First system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a cello/contrabass line. The vocal line has the lyrics: "sœur à mes amis je vous sup - pli - e". The piano part features a melodic line with eighth notes and a bass line with eighth notes. The cello/contrabass part has a melodic line with eighth notes and a bass line with eighth notes. The vocal line is marked "P.F." and "Cello".

sœur à mes amis je vous sup - pli - e

Second system of the musical score. It continues the vocal and instrumental parts from the first system. The vocal line has the lyrics: "soy - ons tou - jours ton - jours n - nis chérissons nous tou - jours de". The piano part features a melodic line with eighth notes and a bass line with eighth notes. The cello/contrabass part has a melodic line with eighth notes and a bass line with eighth notes. The vocal line is marked "P.F." and "Cello".

soy - ons tou - jours ton - jours n - nis chérissons nous tou - jours de



me, me aimez moi com. me je vous ai - me a-mi-tié dou-ce loi dou-ce loi

*pp* *crs.*

vo-tre main je vous prie et di-tes a-vec moi di-tes a-vec moi

*dim.* *pp* *ppp*

Emil  
 Marie.  
 Adol.

comme en notre jeune à - ge ayons un même cœur  
 comme en notre jeune à - ge ayons un même cœur  
 comme en notre jeune à - ge ayons un même

pzzic.

Emil  
 Marie.  
 Adol.

rall: tempo.  
 rall: tempo.  
 rall: tempo.

ayons un même cœur ah ce lé - ger nu a - - - ge  
 comme en no - tre jeune à - ge ay -  
 ayons un même cœur comme en no - tre jeune à - ge ay -

arco. rall: tempo.  
 staccato, M. J. 225.

ee lé - ger un a - ge ne se - ra qu'un pas -

ons un mè - me cœur et par - lons le lan - gage et par - lons

ons un mè - me cœur et par - lons le lan - gage et par - lons

sa - ge ne se - ra qu'un pas - sa -

le lan - ga - ge d'un frère et du - ne sœur le lan -

le lan - ga - ge d'un frère et du - ne sœur et par lons le lan -

Musical score for a piece, likely a song or dance, featuring multiple staves and vocal parts. The score includes piano and vocal staves with lyrics in French. Dynamics like *ff*, *f*, and *cresc.* are marked throughout.

The lyrics are:

- ge et pour nous est unga - - ge de joie et de bon.  
 ga - ge d'un frère ou d'une sœur Oui d'un frère ou d'un . ne  
 ga - ge d'un frère ou d'une sœur Oui d'un frère ou d'un . ne

leur ah oui ce léger nuage  
 sœur com' en no - tre jeune a - ge com' en no - tre jeune a - ge ay, ous un mè - me  
 sœur com' en no - tre jeune a - ge com' en no - tre jeune a - ge ay, ous un mè - me

a - - - ge ne sera qu'un pas sa - - - ge ne se - ra qu'un pas  
 cœur et parlons le langage et par. lons le lan - ga - ge d'un frère et du - ne  
 cœur et parlons le langage et par. lons le lan - ga - ge d'un frère et du - ne

sa - - - ge et pour nous est un ga - - - et es,

cœur le lau - ga - ge d'un frè - re ou d'une sœur

cœur et parlons le lau - ga - ge d'un frè - re ou d'une sœur

Musical score for a choral and instrumental piece. The score consists of 11 staves. The first three staves are for instruments (likely strings or woodwinds) and the remaining eight staves are for voices. The music is in 2/4 time and features a variety of dynamics including *ff* (fortissimo), *f* (forte), and *p* (piano). The lyrics are in French and are repeated across the vocal staves.

de joie et de bon- heur ay - ons un mè-me cœur ay - ons un mè-me  
 ou d'un frè-re ou d'u - ne sœur ay - ons un mè-me cœur ay - ons un mè-me  
 ou d'un frè-re ou d'u - ne sœur ay - ons un mè-me cœur ay - ons un mè-me



Fx Fx Fx Fx  
 Fx Fx Fx Fx  
 Fx Fx Fx Fx  
 8<sup>va</sup>  
 8<sup>va</sup>  
 cœur ayons un mê - - me cœur.  
 cœur ayons un mê - - me cœur.  
 cœur ayons un mê - - me cœur.  
 Fx Fx Fx Fx  
 ff